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A BOOST FOR THE CLASSICS. DECEMBER 1966).

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THE ARTS AND HUMANITIES INSTITUTE FOR LATIN TEACHERS EMPHASIZED TEACHING TECHNIQUES, INSTRUCTIONAL MATERIALS FOR BEGINNING (SEVENTH-GRADE) LATIN CLASSES, AND IMPROVEMENT OF TEACHER PROFICIENCY IN LANGUAGE SKILLS. THE PARTICIPANTS CONSIDERED THE CONCURRENT APPROACH AND USE OF VISUAL, AURAL, PICTORIAL, AND KINETIC METHODS OF LANGUAGE INSTRUCTION. WITH THE DEVELOPMENT OF READING SPEED AND DIRECT COMPREHENSION IN LATIN OPPOSED TO TRANSLATION, TWO OF THE FIVE WEEKLY SESSIONS WERE DEVOTED TO MULTISENSORY PRESENTATION OF "UNSEENS" (UNPREPARED TEXTS). THE PARTICIPATION OF TEACHER EDUCATION SPECIALISTS FURTHERED THE POTENTIAL INTEGRATION OF TAPED MATERIALS, TRANSPARENCIES, AND FILMS WITH LATIN NARRATIVES INTO THE CURRICULUM. THIS ARTICLE IS PUBLISHED IN "THE DFL BULLETIN," VOLUME 6, NUMBER 2, DECEMBER 1966. THIS DOCUMENT IS ALSO AVAILABLE FROM THE DEPARTMENT OF FOREIGN LANGUAGES, 1201 SIXTEENTH STREET, N.W., WASHINGTON, D.C. 20036. (GJ)

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Tests with a New Look
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Federal Funds For Latin

A BOOST FOR THE CLASSICS

by Margaret Forbes
University of Minnesota

The program of the Arts and Humanities Institute for Latin teachers was based upon two interlocking assumptions: 1.) The Latin literary documents which the teachers intend their students eventually to read are complex and multi-levelled. 2.) If we are to give young students the ability to penetrate the experience of classical literature through language, we must do so in the most efficient way known and in a way which ultimately permits direct access through language signals to the full complexity of that experience.

We designed the Institute with the "multi-sensory" method of language instruction as a core. Gerald Erickson introduced the participants to the innovative methods of using visual transparencies which he had developed for his pilot classes in seventh grade Latin during the academic year 1965-6. He gave them practice in these methods as well as in the use of certain kinetic drills. The pictures and the gestures provided referents for oral Latin utterance so that as many of the student's senses as possible might be focused upon the linguistic patterns and meanings under study.

Margaret Forbes provided work in the theoretical underpinnings for Erickson's methodology. Her course in structural linguistics identified the structural items which must be taught. William Thompson added the dimension of practise in the oral reading and comprehension of literature, and Robert Sonkowsky that of oral interpretation. Through this design we were able to achieve considerable unity on the four levels.

To confirm the whole, we divided the group into four "writing seminars" whose members worked on four separate projects, with a staff member presiding over each, in applied multisensory materials for the seventh grade: visual transparencies, tapes, a continuous narrative, graded adaptations of literature, programmed review lessons. The purpose of these activities was to provide: a more intimate acquaintance with such materials, practice in coping with the special problems of the various multisensory media, and an exploration of the suggested solutions.

To lend some resonance, as it were, to the necessarily tight unity of our program, we selected outside lecturers who could explore areas related to the main subject of the program. The persons and the subjects of these "humanities colloquia" are specialists in their various fields, and the result of their services was to supply a variety of important information and to point up vital ramifications of the main subjects of our Institute in ground that could not otherwise have been explored.

Special features of this first National Latin Institute were:

A. Concentration on one level of instruction — beginning Latin at the seventh grade (or middle elementary) level. This concentration on the seventh grade was the initial phase of a developing six-year classical curriculum. The need for this type of concentration was actuated by the dearth of appropriate instructional materials generally available for this level as well as by the shortage of teachers who had the requisite skills and techniques for effective teaching *at this level.*

   Our experience with this Institute has convinced us that concentration on one level of instruction at an institute is a sounder practice than attempting to work with several levels at one institute, since such an attempt may tend to make the program of an institute so diffuse and the efforts of participants so scattered that the general effect may be a potpourri of miscellaneous suggestions rather than substantial changes. We are convinced that we needed all the available time and energy of staff and participants in order to effect clearly perceptible and enduring improvements.

B. Emphasis on multi-sensory instruction.

   Realizing full well that instruction in Latin must be carefully geared to the learning characteristics of this younger age group and that, since we are breaking new ground, we have an obligation to incorporate the results of the most recent research on language into seventh grade Latin programs, we have placed special emphasis on multi-sensory language teaching and learning. This multi-sensory approach stresses concurrent presentation and use of visual, aural, pictorial, kinetic modes of language instruction and uses. Considerable emphasis is placed on maximum Latin language use and experience in the classroom and a minimum of unnecessary talking about the language and use of English.

C. Consistent emphasis on developing a broader range of language skills.

   Two courses in different ways were oriented exclusively toward this goal. Latin literature was aimed at developing skill in oral comprehension, oral expression of literary materials, development of reading speed and direct comprehension in Latin as opposed to translation. Three days a week were devoted to work with literary materials and two days each week were used for work with simple unprepared texts (unseens) which were presented by various sensory modes and combinations of these modes. Classical Voices of Poetry and Prose had as its objective the preparation of participants to interpret literary materials orally and to increase their awareness of this dimension of the literature which they are teaching their students to read.

D. Cooperation between Education and Classics.

   The gulf that sometimes exists between teachers of subject matter on the college level and those engaged in teacher preparation all too frequently leads to an unconscionable gap between

theory and practice. We were successful in working with the teacher preparation people at the planning stages and enlisted their assistance as visiting lecturers during the Institute.

Because of the nature of the Institute program it was possible to maintain a higher level of concentration, effort, and production than is usually possible.

New materials were an integral part of the Institute's programs. Especially notable was the consistent use of transparencies on the over-head projector in order to provide visual context for language use, to furnish referents for lexical materials, to illustrate functionally changes in language structure, and to allow effective concurrent presentation of language in its written and oral forms.

In addition, several motion picture films with Latin narratives were presented to the participants. Extensive efforts were made to demonstrate how these could be used most effectively and integrated into the curriculum. In one instance considerable use was made of transparencies on the overhead projector as preparation for immediate comprehension of the narrative given on a film.

Tape recorders, blank tapes, and model tapes were available to all participants for their use in individual practice. The tape recorder was one of the modes for presentation of the unseens.

Some experience in constructing short programmed learning units for review and make-up work was given in one of the writing seminars. Copies of the programmed learning materials for level one prepared by Professor Waldo Sweet were made available to each participant through the generosity of Professor Sweet and Encyclopedia Britannica Films.

To promote and to insure a unified drive toward the specified goals of the institute, staff members visited all class sessions of their colleagues during the remainder of the period, and these interchanges we consider an asset to program, staff, and participants. This may possibly have been a useful morale factor.

As evidence of the harmonious relationships in the Institute, the generally high calibre of the participants, and the sense of fruitful accomplishment is the record of faithful attendance at class sessions and late afternoon lectures.

A feature of the schedule was the block of evening time left for preparation and study. Only one official evening meeting was scheduled during the six weeks — although the participants themselves often arranged small group meetings on their own.

Probably the most important strength of the program was the unified design. This was carefully planned ahead of time and reinforced in various ways at different stages throughout the Institute:

Emphasis on a respectable standard of oral reading in the Latin literature class was developed into intepretation and literary appreciation during the Classical Voices hour.

The model demonstrations by the master teacher and the practica led by participants were given theoretical underpinning by the general linguistics and analysis of the Latin language in the Latin structure hour. The feedback resulting from this arrangement was consciously used by the staff.

In addition, the oral proficiency of the participants was increased by continuous audio-lingual manipulation of Latin. This particular feature is a new one in Latin institutes, requiring intensive practice by participants.

The use of "Unseens", while on an experimental basis, proved to be a useful venture. This bi-weekly practice in reading Latin material was a distinct help in increasing reading speed in unfamiliar Latin literature. The "unseens" were presented through different media-visuals, tapes, and the living voice. The participants have commented favorably on this system, several of them stating that they intended to use the same scheme in their own classes.

Improvement in Latin writing was gained by practice in Latin paraphrases, also a new feature to many of the participants.

Thus the interrelationship of course work in audio, oral, reading, and writing skills, improved specific and general competencies.

Our primary objectives in conducting this institute determined where our emphasis had to be placed — on teaching methods, techniques, and materials. However, we also emphasized the broadening of the teachers' range of language skill and literary experience, and here it would be difficult to separate the substantive from the pedagogical. In addition we assigned extensive outside reading in Latin authors not normally read in an undergraduate or graduate Latin program.

In this report, the continuing influences of the Institute cannot be discussed at all, but the reader should be aware that our aspirations were present in every action, that these were as high as we could make them, and that everyone who took part has resolved to pursue them. We ask the help of our colleagues everywhere, as our efforts would be futile without it, and we offer any help that we ourselves can give.

Antioch's Custom-Tailored French

To reckon with its increasing enrollment, Antioch College, Yellow Springs, Ohio, has instigated a system of large-group instruction which allows students to progress at their own rates in individualized courses of learning. The basic premise of the course, French I, II, and III, is that "learning French is best accomplished through constant exposure to patterns of French and a minimal emphasis on grammar rules." The student syllabus explains that premise and presents the possibilities of the course.

The discussion skeleton consisted of eight groups ranging from poor to best command of French. Regardless of the course they were technically enrolled in, students could join whichever of the groups they felt comfortable with; and as their comprehensions quickened or lagged, they could promote or demote themselves in group status. For those students wanting extraclass practice in conversation, the teacher and assistants set aside particular hours for individual appointments; thus it was hoped that custom tailoring in all aspects of language, especially in conversation, would be realized.

A basic pattern for the course was found in beginning the lesson with a song, following with a film from Hachette's *En France comme si vous y étiez*, and briefly commenting on the grammar presented in the film. Twice a week French art and history were presented along with taped lectures in French. Both the films and the lectures were used to foot the group conversation that followed.

Final testing showed that French I and II students performed as well as previous traditional classes. But French III students exceeded all expectations and outperformed all previous classes by a margin of several percentiles.

—From *Audiovisual Instruction*, October 1966